



CATS

Founders Theatre
August/September 2008

HAIR



THE AMERICAN TRIBAL
LOVE-ROCK MUSICAL

Clarence St Theatre 4th - 14th June 2008

A Hamilton Operatic Production
www.hamiltonoperatic.co.nz

CREATIVE TEAM

David Sidwell - Director

HAIR is now 40 years of age. The 'hippie' movement of the 60's was an extremely innovative period. For the first time on such a large scale, young people refused to go to war and slogans such as 'Make Love, not War' and 'Hell no, we won't go' were born. It was a time of revolution in terms of dress, communal behaviour and tolerance for every stratum of society and started the pattern of our modern life where all people – even minority groups – are accepted as part of our multi-faceted society. It was the first time that many voices questioned the treatment of the American Native Indians by the early governments and settlers. The people began to say No on a human basis to the politics of war. Drugs were freely used to expand the mind. On reflection, this exploration, at times, went too far... by acknowledging the faults of the 60's, one cannot deny the impact the hippie movement had on the positive aspects of regard and respect for mankind.



There are undoubtedly myriad reasons why HAIR was able to touch so many people and continues to do so throughout the years. That notwithstanding, I believe the main reason is because "HAIR" embodies the truth of the times. Or, as Clive Barnes said on numerous occasions, it is the "frankness" of the show. And it's exactly that core of honesty and truth in "HAIR" that is able to transcend time and affect people today just as strongly as it did the audiences of the sixties and seventies. I am personally convinced the love for this show will continue in perpetuity.

We present HAIR tonight as the show was when it first exploded on Broadway, April 29th, 1968, creating not only a revolution in theatre style but a true mirror of the times; described by the critics as: "The frankest show in town, the first Broadway musical to have the authentic voice of today rather than the day before yesterday."

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Campbell Douglas - Musical Director

Campbell graduated from The University of Auckland in 1995 with a Bachelor of Music in composition and conducting. During this time he conducted the Auckland Youth Orchestra, the Auckland University Singers and his own choir The O'Rorke singers. He was also accompanist for L'Academie de Danse.

Campbell's involvement with the Hamilton Operatic Society began in 1996 when he appeared on stage in *HAIR*, was a backing vocalist for *A Chorus Line* and keyboard player for *Gypsy*. After moving to Auckland, Campbell became involved with Centrestage Theatre in Orewa where he was Musical Director for *The Wizard of Oz*, *Scrooge*, and keyboard player for *Jesus Christ Superstar*. More recently, Campbell has been involved as a keyboard player for the society's productions of *Les Misérables* and *Buddy – The Buddy Holly Story*, as Assistant Musical Director for *West End to Broadway* and Musical Director for the New Zealand premiere of *The Full Monty*. Campbell also had the privilege of being Musical Director for the society's hugely successful productions of *The Rocky Horror Show* and *Blood Brothers*.

Campbell is currently Deputy Principal at Hamilton's Fraser High School where he has been Musical Director for their successful productions of *Jesus Christ Superstar*, *Footloose*, *Joseph*, the New Zealand premiere of *Disney's High School Musical* and *Little Shop of Horrors*.

Sean Archer - Choreographer

Sean began dancing at the age of nine years, studying ballet with Judith Ward and then Jazz and Contemporary Ballet with Kerry Davis at the Drury Lane School of Dance. From there, Sean progressed to show work with the Hamilton Operatic Society and the Drury Lane Theatre and Dance Company, performing in numerous shows including *Westside Story* and *A Chorus Line* and also doing some back stage work.



After spending time working in Sydney with Dance Encore Productions, Sean moved to Japan where he very much enjoyed his work as a cabaret dancer. Since his return to Hamilton, Sean has choreographed Hillcrest High School's production of *FAME* and their very successful season of *Seussical – the Musical!* His choreography for *Grease* and *The Full Monty* for Hamilton Operatic Society received critical acclaim. Sean has also choreographed *FAME* for St Peter's School and has just finished a successful production with Hillcrest High School's *The Best of Broadway*. Sean says "The challenge of working in HAIR has kept me on my toes, especially as the show has such a "tribal" vibe. I hope you enjoy this production."

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SYNOPSIS

It's 1968 in New York's Greenwich Village. Claude Hooper Bukowski, George Berger and Sheila, their girlfriend (she has a thing for both), who's a sort of Flower Power Joan of Arc, are at the core of a group of anti-war hippies known as The Tribe.

They are anti-L.B.J. (American President Lyndon B. Johnson) and pro-L.S.D. – as well as hashish and marijuana. Along with this trio are Woof, Walter, Dionne, Hud, Jeannie, Chrissie and a motley 'tribe' of characters. They have a lot of problems with America and proclaim equality for all, free love, and contemplate peace rallies. They plan a groovy revolution, the age of Aquarius.

When Claude is drafted into the Army and facing Vietnam, the Tribe dreams up ways to free him from service. In mock protest, he burns his draft card (actually, his library card). Though he's in favour of free love, Berger throws a jealous tantrum when Sheila finally admits she's hung up on Berger. At the end of Act 1, Claude, contemplating burning his real draft card, is wracked with doubts about life – wondering what are the answers, whom does he follow?

In a second act that's, indeed, psychedelic, the Vietnam conflict intensifies and Claude gets caught up in an acid trip. General Washington, American Indians, Abraham Lincoln, John Wilkes Booth, even Scarlett O'Hara, Buddhist monks and Catholic nuns appear.

At a massive anti-war rally, Berger, Sheila and the Tribe call for Claude, who's nowhere to be found. Unseen by them, he materializes centre stage in Army uniform. At the poignant finale, Berger forms a cross and lays it on a body lying centre stage. It is Claude's.

MUSICAL NUMBERS

ACT I

Aquarius
Donna
Hashish
Sodomy
Colored Spade
Manchester England
I'm Black/Ain't Got No
Dead End
I Believe in Love
Ain't Got No (Reprise)
Air
Initials
I Got Life
Going Down
Hair
My Conviction
Easy to Be Hard
Don't Put It Down
Frank Mills
Be-In
Where Do I Go?

ACT II

Electric Blues
Oh Great God of Power
Manchester England (Reprise)
Black Boys
White Boys
Walking in Space
Abie Baby
The War
Three-Five-Zero-Zero
What a Piece of Work Is Man
How Dare They Try
Good Morning Starshine
Ain't Got No (Reprise)
The Flesh Failures (Let The Sun Shine)

THE TRIBE



Nick Wilkinson - Claude

Nick is thrilled to be part of such a vibrant, vivacious, virile and versatile cast that comprises Hair.

Nick has performed in, Directed and/or Produced many plays, musicals and concerts in his years. Notable roles include; Micky in *Blood Brothers*, Riff Raff in *The Rocky Horror Show*, Danny in *Grease*, Fagin in *Oliver!*, Jerry in *The Full Monty* and Joseph in *Joseph and the Amazing Technicolor Dreamcoat*. Other shows to his credit include; *Jesus Christ Superstar*, *Chess* and *Les Misérables*.

Peter Young - Berger

Peter's first show for the Hamilton Operatic Society was the 2003 Christmas show *What the Phar Canal* and from then he knew he was in with a good crowd. Since then Peter has put his heart and soul into all his performances. He enjoys all styles of theatre, having been involved in musicals, plays and right through to opera. Peter studied film and performing arts at Waikato University and plans to pursue a career in the film industry, hoping to work with big name directors and actors like himself! He considers being surrounded by such talented performers (except Nick) in 'Hair' a privilege, making the experience that much more rewarding. Berger is Peter's first significant role with the Hamilton Operatic Society and he is looking forward to meeting the challenge with great gusto.



Caroline Gill - Sheila

Caroline took a break from the theatre scene to focus on her own production - twin daughters Grace and Alysha, now aged 4. In addition, she completed her Bachelor of Sports and Leisure and Teaching degrees at Waikato University.

Caroline now teaches dance and drama at St Peter's School in Cambridge. Her last major role for Hamilton Operatic was as Liesel in *The Sound of Music*. She is enjoying the experience of being part of a vibrant new cast and show.

Tim Pollock - Woof/ Margaret Mead

Tim has been involved with Hamilton Operatic for over 9 years now and, after working with the cast of Hair, suddenly feels very, very, very old. Thank God Nick is the eldest! (Sorry Michael, you don't count). He has been lucky enough to be involved in numerous shows for the society, such as *Les Misérables*, *The Full Monty*, *Rocky Horror*, *Radio GaGa*, *Chess* and six Xmas shows. He feels humbled yet again to be working with the awesome team of Mr Sidwell, Mrs Walsham (sssssshhh!!! P.S I hope mine wasn't the last bio xxx), Campbell and Sean. I would also like to thank my mates Danny Cannon (Producer of CSI) and David Arnold (James Bond), hang on a minute, they're Arty's "mates".....



PRODUCTION TEAM

Director	David Sidwell	Rehearsal Pianist	Sam Cleaver
Musical Director	Campbell Douglas	Lighting Board Operator	Chris Walsham
Choreographer	Sean Archer	Production Assistant	Marwyn Staples
Stage Manager	Kate Trigger	Assistant Stage Managers	Chris Parker
Costume Design	Kathie Young		Jason Wade
Hair/Wig/Makeup Design	Jocelyn Kerr	Head of Flies	Ron Braithwaite
Assistant to the Director	Ann Walsham	Marketing	Yvonne Milroy
Set Design	Sam Stacey		Tania Burkhart
Properties Supervisor	Joss Robertson		Ree Varcoe
Set Construction	Joss Robertson		Philippa Johnson
Set Painter	Marama Carter		Marama Carter
Lighting Design	Aaron Chesham		Nicole Coles
Sound Design	Kelvin Ballard		Joy Wright
Sound Operator	Steven Dobbs	Technician	Grant Shearer
Wardrobe	Joy Wright	Front of House Manager	Shirley Buchanan
	Tracey Keast		
	Yvonne Milroy		
	Wendy Moody		
	Tina Phillips		
	Rosie McCormack		
	Annette Donnelly		

Hamilton Operatic greatly acknowledges the assistance of all front of house personnel.



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